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The Home-Grown Wind Instruments Social Beliefs and Attitudes for the Peoples of Wolaitta: The Case of *Dinkiya* and *Chacha-Zaiiya*, Southern Ethiopia

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Afewerk Hailegiorgis Abebe

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The nations of wolaita musicians might be professionals. Thos are called *Chenashsha*. These musicians serve numerous functions for a variety of occasions in traditional Wolaita society. Given that all members of the professionals participate in music making. The Wolaita nation's musicians trained music by inheritance. My informants told that a wolaitta professional musician is learned primarily through social experience and communal partaking.

The Wolaita nations professional instrumentalists are performers of slit wind-instruments the rattle and double bell players; the song leader; and members of vocal ensembles. Most Wolaita nations have a low regard for musicians and discourage their children from becoming musicians. The peoples of Wolaita considering the wind-instruments musician/players belong to *Cheneshsha* cast groups. However, musicians are still a vital part of the community. The peoples of Wolaita think of customary music assume that oral and aural traditions were used exclusively throughout the region.

The Researcher selected, three Woredas from Wolaitta zone (*Soddo zuriya*, *Kindo-Dedaye* ,and *Ofa*) . The study site selection criteria were the implementation of those wind-instruments of the nations.

Keywords: *wind-instrumentants, dinkiyya, chachchzaiyiya, wolaitta peopls, music, cheneshsha.*

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I. INTRODUCTION

African culture is embedded in strong moral considerations. It has a system of various beliefs and customs which every individual ought to keep in order to live long and to avoid bringing curses on them and others. Adultery, stealing and other forms of immoral behaviour are strongly discouraged and whenever a suspected offender denies a charge brought against him, he would be taken to a soothsayer or made to take an oath for proof of innocence (Gabriel E.103:2015)

Music plays an important part in all over the world. In our locality music plays in rituals of birth and puberty, at marriage and death, in secret society initiations, and in rituals of livelihood (e.g., hunting, farming, gathering, etc.). Parties often set out singing and dancing their way from one village to another or a dance may be held to cement good relations with a neighboring village. Costumes, masks, and musical instruments usually attain an "aura of sacredness" in ceremonies and rituals.

Audience participation, a type of communal sharing, has greater importance in African music than in most Western music. Interaction is closely related to ceremony and ritual. In the West, a symphonic concert is a one-way process where an ensemble performs while the audience waits quietly and patiently for the prescribed moments where it is permissible to applaud. This too is a ritual, but the behavior is generally restricted to a stylized expression of appreciation at the conclusion of a performance, and a spontaneous response at other times is prohibited by tacit agreement. The collective participation characteristic of African music is retained in African-American music when it is performed in African or African-American communities). This emotional freedom attracts listeners from all over the world. Hand clapping, finger popping, vocal prompting, and foot tapping during performances are not considered offensive but are viewed as signs of ardent approval that help to motivate the performing artist.

To play a wind instrument well, the player controls several elements in the player-instrument system, beginning with the source of pressurized air in the lungs. The bore of the instrument is a resonant duct

whose geometry is controlled by the player's fingers via keys, valves or a slide. At the mouthpiece the player controls several parameters of a nonlinear element (which is an air jet, reed or the player's lips) that produces sustained oscillations. Upstream from this valve is a second resonant duct—the player's vocal tract—whose geometry is also controlled. This paper gives an overview of the interactions of these elements and how they are controlled by the player. (Wolfe, J. e.i 2015:1)

Orchestral wind instruments are generally divided into two major categories: "woodwind" and "brass", with the woodwind category comprising flutes, oboes, clarinets, saxophones and bassoons while the brass category comprises trumpets, trombones, horns and tubas. This omits many ancient and folk instruments, such as recorders, shawms, and the bagpipes in the woodwind category, and the cornet, serpent and didjeridu, whose excitation mechanism is rather like that of a trumpet or tuba. There is also the anomaly that modern flutes are usually made from copper-nickel alloy, silver, or gold, while saxophones are made from brass. (Ibid)

From the viewpoint of the player, instruments in the brass category are all played rather similarly, with the player's vibrating lips constituting a valve that controls injection of air at high pressure from the lungs through the vocal tract and mouth into the instrument mouthpiece. Oscillation of the lips is strongly influenced by acoustic resonances in the bore of the instrument itself, but the player has a dominant role by controlling blowing pressure, lip tension, and the configuration of the mouth and vocal tract. It is these individual contributions by the player that we will be concerned with here. (Ibid)

Music is learned as part of one's cultural and practical instruction, the birthright of all African children, which provides not only musical education but also a comprehensive preparation for all of life.

According to Jenkins in Africa One of the most complex areas and most difficult to interpret is the Ethiopia-Sudan borderland where Omotic and Cushitic-speakers are adjacent to Nilo-Saharan speakers. Many groups in this region practice a variety of types of vocal and instrumental polyphony. The Maji, for example, use ensembles of single-note pipes, sometimes in combination with panpipes, in the classic African style. They also imitate instrumental polyphony by cupping their hand into aerophones, and they have a type of vocal polyphony with a restricted tessitura and use of falsetto that strongly resembles the rainforest Pygmies. (Jenkins n.d, 1994)

The peoples of Wolaita are part of Omotic speaking family. The peoples of had enjoying by playing wind-instruments for the last centuries. In this article I would make out the home grown wind instruments

social beliefs and attitudes in the peoples of wolaitta: the case of *Dinkiya* and *Chacha-zaye*.

II. STATEMENT OF THE PROBLEMS

Music is by far the most vital and the most demonstrative expression in the life of the Negro. From morning till night, from the cradle to the grave, everything is done to the rhythm of his music. It is a living art-form passed on by word of mouth from one generation to the next. It is a means of preserving for posterity the traditions, ambitions and lore of the tribe. Music performs a vitally important role in maintaining the unity of the social group. Singing the same songs in the same way at the same time binds the individuals together, and a strong group feeling is established. The ceremonial music functions most vitally in this respect. Whether religious or secular, improvised or traditional, the songs have a powerful influence on the social group and bring about a feeling of harmony. (Laura 1957: 1)

Among the songs which make up the group repertoire, there is a wide range of subjects, some old, some new. Every occasion and every activity has its song or group of songs. There are songs for love and work: and war, historic songs, fervent religious chants and frenzied dance tunes. Whether the African sings a gay, rollicking play song, a boisterous boat song, a gentle lullaby, or a dignified noble lament, always he pours out his emotions in an appealing form of music. The texts of the songs make up the poetry of the people. The verses show the same feeling for form, balance and symmetry which is apparent in all artistic expressions of the Africans. (Ibid)

According to Newi if music can be taught in African schools from an African philosophical point of view using indigenous instrumental music and dance practices, the learners would better imbibe the compositional/performance elements that will enhance and excite inborn creative talents. They would be able to participate in music making activities in their community, and experience the theoretical implications in the practice (Newi 1997: 2).

San speakers also have polyphonic music but it is essentially vocal. Structurally, it appears quite unlike the wind polyphony recorded from elsewhere in Africa, although it has been argued that it resembles the vocal polyphony of the Pygmies. There are important structural differences between this type of two- and three-part polyphony and the multi-octave ensembles characterized here. Nonetheless, the link may be found in southwest Ethiopia. Omotic and Nilo-Saharan speakers in this area retain polyphonic styles reminiscent of the Pygmies as well as more complex styles and it seems likely enough that from this centre of diversity emerged the characteristic one-note-to-a-part wind polyphony (Jenkins n.d, 1994)

The Wolaitta peoples home grown wind instruments social beliefs and attitudes in the peoples in

the case of *Dinkiya* and *Chacha-zaye* were not studied. Therefore the researcher identify *Dinkiya* and *Chacha-zaye* wind instruments social beliefs and attitudes. Assess the challenges and opportunities of home grown wind instruments,

a) *Research Questions*

- What are/were the wind instruments social beliefs and attitudes
- What are the challenges of home grown wind instruments?
- When was the wind instrument applied?
- Who are the engineers of the wind-instrument?

b) *General Objectives*

The general objective of this study was the social beliefs and attitudes of *Dinkiya* and *Chacha-zaye* wind instruments

c) *Specific Objectives*

- Recognize the wind instruments social beliefs and attitudes.
- Assess the challenges of home grown wind instruments
- Clarify the wind instrument concern in the community?
- List out the engineers of the wind-instrument

III. LITERATURE REVIEW

African musical instruments are of many kinds and vary from tribe to tribe. Their unusual tone color, their uses and role in the society, their religious importance in the life of the people, -all are subjects of study of the utmost significance, from the point of view of both cultural and musical research. Music in Africa is for the whole community and everyone from the youngest to the oldest participates. It is so interwoven with the work, the play, the social and religious activities of the natives, that it is difficult to isolate it and study it apart from its role in the life of the people. African music, while more complex in certain aspects than the music of other preliterate people, has certain things in common with all primitive music (Laura 1957: 1)

There is a definite tendency of the melodies to progress downward as from tension to rest. Usually the phrases are short and repeated over and over again. Fractional intervals (smaller than semi-tones) seem to be regularly employed of all the wind instruments in Africa, flutes are used especially for melodies of rather elaborate form. They are played widely throughout West Africa, generally two or three together, sometimes accompanied by drums. The flute players are often attached to the court of the king, or paramount chief, and frequently become famous for their virtuosity. The flutes are carved of wood, made from bamboo, or as among the Ovimbundu of Angola, they may be a combination of both-with mouthpiece and endpiece carved of wood and a central section of bamboo. The

two flutes of the Bambara tribe heard in this record are of bamboo with five holes each. (Ibid)

According to Afework there were different types of musical wind-instruments for the Wolaitta of peoples, like *Dinkiyaa*, *Chachazayiya* and *pulaliya* which are made from stalks of bamboo and sorghum. In ancient Wolaitta *Dinkiyaa* wind-instruments used for funeral events with drums called *Kamba*. But now a day it used for different occasions. In early culture of Wolaita *Chachazayiya* wind-instruments are used for circumcision rites. Other than now a day it used for different junctures like New Year celebration of wolaitta, (*Gifatta*, weeding and any events it happened in our locality with drums/ *Kamba*. The last wind-instrument is *pulaliya*. It is made from stalks of bamboo. In ancient time it played by shepherd. Now a days *pulaliya* was not functional that much. Generally they argued that the wind-instruments of Wolaita use for secular purpose.(FGD with traditional leaders, Wolaita)

He stated that the musical instruments' of Wolaitta are both used for ritual and secular purpose. In most dance the musical instruments plays a great role. One of the wind instruments of the Wolaitta is *Dinkiyaa* (the longest wind instrument in the World") (Afework 2012:62)

Chachcha-zayiyaa is used in the funeral and circumcision occasion with *Kambaa*. *Chachcha-Zayiya* and *Dinkiya* with *Nagarita* (largest drum) its objective was announce the king had started to eat and finished, proclamation of new laws, calling men to war and coronation time".(Ibid). It shows that different Wolaita wind-instruments are their own contribution for the accomplishments of diverge cultural events.

Stiganded 1996:298 a British traveler stated that who visited Wolaitta a few years after Meneliks conquest the Wolaita appear to have reached a very advanced state of civilization for an Africa tribe. Since the Abyssinians have taken their country they have been brought more or less in to touch with the civilization of the latter , but hey probably have not advanced , more likely they have receded a little, since that date (Stiganded, 1996:298).

IV. HYPOTHETICAL SETTING

According to Terje Oestigaardn 2004 to be found the Hodder work said that by "Materialist approaches those that infer cultural meanings from the relationship between people and their environment. Within such a framework the ideas in people's minds can be predicted from their economy, technology, social and material production. Given a way of organizing matter and energy, an appropriate ideological framework can be predicted. By idealist I mean any approach which accepts that there is some component of human action which is not predictable from a material base, but which comes from the human mind or from

culture in some sense... In inferring cultural meanings in the past, there is no necessary relationship between social and material organization of resources on the one hand and cultural ideas and values on the other." (Hodder 1994:19).

A society, a group of interdependent persons forming a single community, has a culture, a set of beliefs. Social history and social anthropology study the relationships between individuals or groups of individuals in a society, especially the patterns and details of the daily existence of large subgroups as defined by class, race, religion, place of residence, wealth, and so forth. Cultural history and cultural anthropology study the peculiar achievements, especially intellectual, that characterize a society, such as art, science, technology, religion. Obviously there are significant areas of overlap. Society and culture are inextricably intertwined, and their study cannot and should not be isolated except for analytical purposes. Cultural history and cultural anthropology, with their sister subjects of social history and social anthropology, thus constitute a field-of-interest umbrella that arches over the study of material culture (Jules 1982:3)

Culture and Society The definition given at the beginning stated that the study of material culture can be considered a methodological branch of cultural history or cultural anthropology. Material culture is the object based aspect of the study of culture. As with cultural history and cultural anthropology, the study of material culture touches on the allied concerns of social history and social anthropology (Ibid)

V. CONTEXTUALIZING PERFORMANCE COMPOSITION

Music has been an integral part of the life of the indigenous African. Invariably, every activity that the African engaged in had a music aspect to it. This ranged from the daily subsistence occupation to the evening relaxation. Music was never played just for entertainment in the old African culture, there was an extra musical purpose for each and every occasion in which music was made. This could range from religious intentions to social functions and recreation. Thus in traditional Africa, music was always functional i.e., it had to fulfill the objective it was created for. The life of the indigenous African was encompassed with social events like title taking, marriages, initiations, religious worships etc. Basically, the African availed himself of every opportunity to transact music. Thus, mass music education was a norm in old Africa. There were of course, experts and people who had exceptional skill in certain specialized areas of the musical arts such as choreography, singing and the playing of certain instruments. Otherwise the average African participated in musical arts activities in tradition as an actor, a

dancer, an instrumentalist or an active audience. The first exposure to music for the African child starts from when he is born.

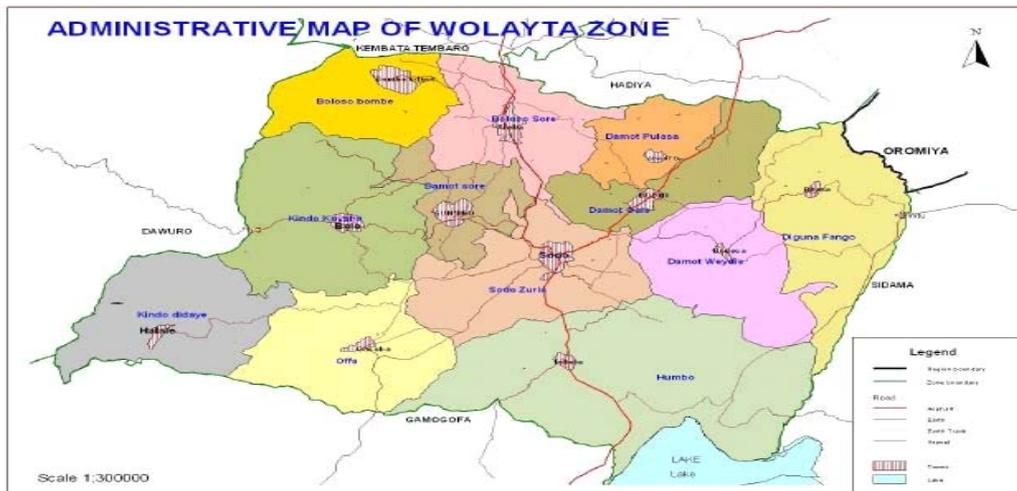
The mothers would usually sing to the child either to get him to sleep or to stop him from crying. This singing would usually go with some gentle body movements. In most cases, the mother would carry the child on her back while she engaged in her daily household activities, and as was the practice then, would sing and make dance movements while she worked.

Terje Oestigaardn 2004 cited Miller Material culture studies is a discipline concerned with all aspects of the relationship between the material and the social. It strives to overcome the logistic constraints of any discipline (Miller 1998). The aim is to model the complex nature of the interaction between social strategies, art factual variability, and material culture. The Wolaitta people's indigenous wind instruments are amused healthy in Social beliefs and attitudes especially *Dinkiya* and *Chacha-zaye*. However, in studying the indigenous wind instruments have been little attention, hence, this study filled the gap.

a) Study Area

The study was prepared in Wolaita Zone. Wolaitta zone is one of the fourteen zone of the Southern Nations, Nationalities and Peoples Regional States of Ethiopia. Wolaita Zone governmental centre is Wolaita Soddo. Geographical Wolaitta zone capital is 320 km far from Addis Ababa and 125 km distant from regional capital *Hawassa*, through the city of *Bedessa*.

The Researcher selected, three Woredas from Wolaitta zone (*Soddo zuriya*, *Kindo-Dedaye*, and *Ofa*). The study site selection criteria were the implementation of those wind-instruments of the nations.



b) Sampling Method

The study used purpose sampling Methods. Based on the sampling technique the researcher selected eight wind instrument players from three centers, eight informants were from social and cultural institution leaders, eight informants from cultural experts and elites. The researcher selected those informants based on the musical instruments skill and knowledge.

VI. METHODS OF DATA COLLECTION

The researcher designs were qualitative research approach. In qualitative study two types of data sources. Which are primary and secondary data. The primary data sources were in case study, depth interview focus grouped discussion and Observation are the major one. The Secondary data sources were books, published and unpublished thesis, articles, journals, archives.

VII. DATA COLLECTION TOOL

Data collection tool were Semi – structured and in-depth interview types. With interview consent field notes, photography and observation was also taken.

VIII. RESULTS AND DISCUSSION

a) An Overview of Musical Style of Ancient wolaitta

In ancient Wolaita Music civilization may be observed in every Wolaita community. The music traditions of Wolaita are both old and multifaceted. Among them *Dinkiya* and *Chacha-zaye* are the most complex one. Even if earlier observations revealed the predominance of polyphony in parallel fifths in Wolaita peoples have developed systems of classification of songs. They have at least different types of musical instruments. The Wolaita people's wind instruments played by professional musicians called "*Chenasha*" which are cast groups in Wolaita community. According to my informants the professional musicians played for:-

Entertainment, music for political purposes, songs for harvesting and other work songs, war songs, beer drinking songs, songs commemorating the birth of children, songs admonishing erring members of the society, songs deride vulgar songs, etc. Social songs are separated from ceremonial or religious songs. The Wolaita peoples have other songs associated with paddling against a strong current, paddling with the current, etc.

IX. GROUPS OF WOLAITA MUSICIANS

The Wolaita nation's Social structure involves three levels of stratification. The privileged class of nobles (*Kawonata*), the commoners (*Goqqaa*) at the upper strata is followed by the artisans called the *Chenashasha*. Blacksmiths (*Degelaa*) leather workers. From above mentioned social structure the artisans (*Chenashasha*) play vital role in musical industry. The artisans are professional musicians in the community of Wolaita. They took these professional by birth or inheritance.

The nations of wolaita musicians might be professionals. Thos are called *Chenashsha*. These musicians serve numerous functions for a variety of occasions in traditional Wolaita society. Given that all members of the professionals participate in music making. The Wolaita nation's musicians trained music by inheritance. My informants told that a wolaita professional musician is learned primarily through social experience and communal partaking.

The Wolaita nations professional instrumentalists are performers of slit wind-instruments the rattle and double bell players; the song leader; and members of vocal ensembles. Most Wolaita nations have a low regard for musicians and discourage their children from becoming musicians. The peoples of Wolaita considering the wind-instruments musician/players belong to *Cheneshsha* cast groups. However,

musicians are still a vital part of the community. The peoples of Wolaita think of customary music assume that oral and aural traditions were used exclusively throughout the region.

a) *Musical Instruments*

Wolaita people's musical instruments may be classified as chordophones (stringed instruments), idiophones (instruments that are struck or shaken), membrano phones (instruments covered with skin) and aero phones (wind instruments), Musical instruments can also be classified as instruments with melodic functions and instruments with rhythmic functions. Wolaita nations indigenous wind instruments are *Dinkiya* and *Chachazaiyiya*, *pulaliya* etc... Which are made from stalks of bamboo and sorghum. From them the longest wind instrument is *Dinkiya*.

b) *Challenges and opportunities the wind instruments*

There were/ are a number of challenges to contumely using these winds – instruments. According to my grass the challenges come from indigenous peoples which are marginalizing the social-class of these proffetional backgrounds. They are totally isolated from any social interaction except celebrity. Additional confront is the religious perspective, after the coming of Christianity many professionals ignored their job because of the weight of their religion principle. The practices are related by evil things. Modernization also their own pressure those wind-instruments and professionals are not-enforced their activities now. Since the accesses of modern music instrument and players

get involved in to other jobs. Therefore, now the construction and players of these wind-instruments decreasing time to time. That leads cultural crisis.

c) *The fabrication of Dinkiyyaa and Chachchazaiyiya*

The wind instruments of Wolaita are fashioned by different materials. These materials are found in their locality. According to my informants the *Dinkiya* is made up of a stalk of bamboo pinnaced by elements/ buffalos/ibex's/ horn. It is festooned with a wisp of cow's tail. Its distance end to end is 3 to 4 meters long.

The *Dinkiyya* wind instrument rhythmically and length are different in their size and rhythm. My informants stated that *Dinkiyya* rhythmically and its length alienated in to six groups. Which are *Zohaa*, *Lamiyaa*, *Hesssiya*, *Kubbiyaa*, *Maraa* and *Cachchaa*. These six *Dinkiyya* types are their own sound system and size. It is frequently used with *Kamba/ Drums'*.

The *Chachchazaiyiya* finished from sorghum stalks enclosed in a cow's gullet. According to my informants *chachchazaiyiya* sound system and rhythm divided in to six, *Tootiya*, *Hechchchiya*, *Silduwaa*, *Koyishattuwaa*, *Gooshaa* and *Dirbba*. Its length is 1.5 to 2 meters long. The innovators and players of these wind-instruments are by local engineers called *Chinashsha*. The professionals are trained and playing these music instruments is because of their social-background/social stratification. The professions are taken this skill on or after inheritance Photo was taken by the researcher (groups of longest wind-instrument is *Dinkaya* while the simplest one is *Chachazaiyiya*).



d) *Wind instruments Social beliefs and attitudes*

Social beliefs and attitudes represent a large proportion of shared musical events in traditional Wolaita society. These include events such as title taking/coronation ceremonies, initiation ceremonies,

ceremonies to mark annual harvests and to usher in new farming seasons, funerals and other music events that are particular to different communities.

These events in most cases would require the participation of every member of the community. There

would be different music groups that could be gender specific, age group specific or occupation specific (such as hunter's guild). The period and timing for some of these events could last from one day to two weeks. The music category used for these activities are specific event-music types each of which is peculiar to its event. The dances could be choreographed, free medley or mass participatory. In these social event situations, performance composition is the norm. The context of each performance will determine the nature of the re-composition of each of the pieces. The *Dinkiya and chachazyiya* wind instruments' at funeral place it made ritualized the funeral ceremony. The Wolaita community understood the language of the wind instruments with drums.

These music events give the members of the community opportunities to come together and interact with one another in dance and music. It creates opportunity for somatic relationships, compelled by mass dancing. It is the occasion for the community to come together and share the spirituality that the music offers and to bond as one entity. It is also a time for mending bridges and reconciliation within the community. During such events, new musical talents are discovered and are encouraged towards attaining or harnessing the full potentials of such innate creative personality





Photo was taken by the researcher

X. PURPOSE OF DINKIYA AND CHACHAZYIYA

a) Entertaining music performance

The *Dinkiya* and *chachazyiya* entertaining music behavior__take in, kingdom coronation, funeral ceremonies, marriage, and circumcision, wrestling music events, hunting, fishing and other traditional recreational sporting events. The music is also event specific, and is only employed during these activities. Frequently, these recreational activities take place in the day to day activities of the people.

According to my informants the members of the community come back amusement from the different area of professions. The music starts as people get back from their different places of work and gradually move to the village arena where the event is to take place. There is mass dancing and the youths play a place like *Gazeya* (*Wolaita* new year *Gifatta* celebrate park), while the older persons engage in more advanced entertains such as like *Gifatta* festivity. According to my informants:

Music is an important part of Wolaitta community daily life. Except on rare occasions, youths attend all the evens that occur in the family and community. In play, youngsters imitate the songs, dances and ceremonies of their elders. They often borrow and can play adult's instruments for their songs, games, and dances. The wind-instrument used announces such important events as births, deaths, or, important public events and dancers. (FGD in Ofa Woreda)

Wind Instruments that you blow include whistles, flutes, horns and trumpets. They are usually wood but near the sea they may be made from sea shells. Where elephants live, they may be made from the tusk. Besides being part of celebrations and dances, horns and trumpets warn communities about emergencies, announce the presence of kings and chiefs, encourage warriors to fight harder, take part in secret ceremonies and even help village judges settle disputes.

b) Recital in Religious

The peoples of Wolaitta are their own indigenous religion for the last thousands of years ago. According to my informants Previous to the arrival of Christianity, Islam or Judaism the Wolaitta peoples had a belief system that was based on the worship of goddess; there is the Supreme divinity. For every clan they had been their own divinity. There was usually a place of worship a particular time in the year when the deity is honored and a specific music type that went with the worship of the divinity. In some cases, there were blessed wind instruments that were used for these worships and which were only brought out at the occasion of these worships.

The *Dinkiya* and *Chachazyiya* music for spiritual actions was specifically created for the occasion, publicly performed in the context of the worship. In some cases, participation in these events was selective, usually for initiates, and was not open to every member of the community.

Dance is an integral part of Wolaita people's religious worships. The dances most times are choreographed, sometimes to reflect activities synonymous with the divinity being worshiped. These dances of course would not be performed in another music event occasion. There is a close inter-relationship between the drummer, the dancer and the audience in worship. The concept of performance composition in ritual place is one of the unique features of Wolaitta music especial *Dinkiya* and *Chachchzayeya* wind-instruments.



Photo taken by the Researcher (*Dinkiyaa, Chachazayiya and pulaliya*) of Wolaitta
Photo taken by the researchers during FGD, Wolaita Zone

XI. CONCLUSION AND RECOMMENDATIONS

The music traditions of Wolaita are both old and multifaceted. Among them *Dinkiya* and *Chacha-zaye* are the most complex one. Even if earlier observations revealed the predominance of polyphony in parallel fifths in Wolaita peoples have developed systems of classification of songs. They have at least different types of musical instruments. The Wolaita people's wind instruments played by professional musicians called "*Chenasha*" which are cast groups in Wolaita community.

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The *Dinkiyya* wind instrument rhythmically and length are different in their size and rhythm. My informants stated that *Dinkiyya* rhythmically and its length alienated in to six groups. Which are *Zohaa, Lamiyaa, Hesssiya, Kubbiyaa, Maraa* and *Cachchaa*. These six *Dinkiyya* types are their own sound system and size. It is frequently used with *Kamba/ Drums*'.

The *Chachchazayiyya* finished from sorghum stalks enclosed in a cow's gullet. According to my

informants *chachchazayiyya* sound system and rhythm divided in to six, *Tootiya, Hechchchiya, Silduwaa, Koyishattuwaa, Gooshaa* and *Dirbba*. Its length is 1.5 to 2 meters long. The innovators and players of these wind-instruments are by local engineers called *Chinashsha*.

To save the indigenous wind instruments of Wolaita people all concerning body's work together. Especially Wolaita zone Administrative bodies, regional governments, federal minister of culture and tourism, UNESCO and the lion share is to the peoples of Wolaita. In general, the professionals are will trainee and playing these music instruments in professional way in kindergartens, schools, colleges and universities.

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